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Boston University

Graduate School

Thesis

*The Pictorial Elements in Spenser's "Faerie Queene"

by

Roland Winthrop Tyler

(Ph. B., Yale, 1925)

submitted in partial fulfilment of the
requirements for the degree of

Master of Arts

1931

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The Pictorial Elements in Spenser's "The Faerie Queene"

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THE UNIVERSITY OF CHICAGO

CHICAGO, ILL.

TO THE PRESIDENT OF THE UNIVERSITY OF CHICAGO

FROM THE FACULTY OF THE UNIVERSITY OF CHICAGO

RESOLUTION

1900

THE FACULTY OF THE UNIVERSITY OF CHICAGO

1900

SECTION 1

THE GENERAL OUTLINE FOR THE THESIS

Part 1--The Introduction.

1. "The Faerie Queene" occupies a commanding position as one of the great masterpieces of English literature.
 - A. This poem is the great representative of the Elizabethan age outside the drama. (Neilson and Thorndike)
 - B. It is the second great poem in English. (George Saintsbury)
 - C. This is the noblest allegorical poem in our own language---indeed in the world. (James Montgomery)
 - D. This poem is the typical work of the English renaissance. (Henry A. Beers)

2. The purpose of this book was to fashion a gentleman or noble person in virtuous and gentle discipline. (Spenser's letter to Raleigh)
 - A. The author intended to write twelve books, in which he fashioned twelve moral virtues, each book consisting of twelve cantos.
 - (1) These moral virtues were holiness, temperance, chastity, friendship, justice, and courtesy.
 - (2) The knights representing the twelve moral virtues fought against the contrary vices.
 - (3) The poem was a combination of the metrical romance and the allegory. (Neilson and Thorndike)

3. Actually "The Faerie Queene" has turned out to be not a great moral work, but the world's finest picture-book. (Legouis)
 - A. Here are pageants, masques, paintings, tapestries, handsome knights, beautiful damsels.

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B. The interest in the pictures far exceeds the interest in the allegory.

(1) To understand is not necessary; to gaze is enough.

(Legouis)

(2) There is gorgeous colouring, profuse imagery; every picture is seen clearly and distinctly. (Green)

(3) The reader is so carried away by pleasure in a picture that he forgets the symbolical and moral meaning. (Legouis)

(4) This poet is the greatest painter who never held a brush. (Legouis)

C. Aside from the beautiful pictures the reader is rather bewildered.

(1) In the first two books Spenser keeps his moral purpose well to the fore, but even then he sometimes loses sight of it.

(2) In the later books the allegory is lost sight of in a mass of confusion and complication. (Jones)

4. The purpose of this paper is to investigate the seven books of "The Faerie Queene", to bring together the outstanding pictures, and to find out as much as possible about Spenser's technique as an artist.

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Part 11--The Classification and Criticism of the Outstanding Pictures in "The Faerie Queene."

1. The poem is rich in dragon horrors. (Mitchell)
 - A. These are the most horrible pictures in "The Faerie Queene".
 - (1) "Error" is a very ugly creature, half like a serpent and half like a woman. (Book 1, Canto 1---see page 1 of the Appendix)
 - (2) "The old dragon was swollen with poison and wrath and bloody gore." (Book 1, Canto 11---page 6 of Appendix)
 - (3) "The Savage" was only a man in shape. (Book 4, Canto 7---page 18 of Appendix)
 - (4) "Deceit" was a dreadful creature with hollow, deeply set eyes. (Book 5, Canto 9---page 24 of Appendix)
 - (5) "The Tyrant Grantorto" was huge and hideous in stature. (Book 5, Canto 12---page 26 of Appendix)
 - (6) "The Blatant Beast" has a thousand tongues. (Book 6, Canto 12---page 27 of Appendix)
 - (7) "The Realm of Pluto."
 - (8) "Hell."
 - B. Certain points stand out in these pictures.
 - (1) Spenser uses details to produce his effect of horror.
 - a. The dragon had two immense wings, and at the point of his knotted tail were two stings sharper than the sharpest steel. (The Old Dragon)
 - b. He had long, shaggy locks straggling down his shoulders. (Deceit)
 - c. His mouth was set with a double row of iron teeth, and in it were tongues of every kind. (The Beast)

- (2) Spenser makes his pictures live through the use of images.
 - a. The snakes swarming over the knight are compared to gnats bothering the shepherd. (Error)
 - b. The frogs and toads without eyes are compared to the creatures left after the Nile has overflowed. (Error)
- (3) Spenser uses certain poignant adjectives many times: bloody, horrible, poisonous, ugly, brazen, monstrous, shaggy, hollow.
- (4) Spenser builds up his horrible scenes by contrasting them with beautiful ones.
- (5) Spenser appeals to many senses besides the sense of sight.
 - a. The monster spit out of her a flood of horrible, black poison of a terrible odor. (Error)
- (6) Spenser adds to his effect by certain magical touches in that land of enchantment which he has created.
 - a. He had two long ears which hung to his waist. (The Savage)
 - b. He-changed himself into goat, fox, bird, bush, stone, hedgehog. (Deceit)
- (7) Effect is produced by the sound of winds, movement of light, etc. (Elton)

2. In "The Faerie Queene" are several brilliant pageants.

A. Here are decorative pictures, rhythmic processions, rich spectacles. (Legouis)

- (1) "The Masque of Cupid" is by far the most brilliant pageant in the poem. (Book 3, Canto 12--page 14 in Appendix)

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purpose.

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- (2) At "The House of Pride" we see Queen Lucifera and her coach. (Book 1, Canto 4--page 2 in Appendix)

B. These pageants have certain distinguishing characteristics (in addition to characteristics they hold in common with other pictures).

- (1) The costumed characters have expressive gestures, which reveal the abstractions which the characters represent.

- a. Danger comes forward in a bear's skin, Fancy in painted plumes, Doubt in a faded cloak. (Cupid)
- b. Gluttony rides a pig, Envy a wolf, Wrath a lion, Idleness an ass. (House of Pride)

- (2) The masque is clothed in an air of enchantment.

- a. As the hour approaches, the doors fly open in the enchanted chamber. (Masque of Cupid)

- (3) Spenser builds up his picture by keeping the sumptuous and changing scenery of the old masque, the scene-shifting, the composition of groups, the gestures and pantomime of the actors. (Legouis)

- (4) Spenser almost exceeds the limits of poetry in his desire to reproduce in detail those feasts to the eye in which innumerable participants allowed the spectators simultaneously to enjoy every part. (Legouis)

- (5) In some cases the allegory makes the pageant more intense.

- a. Sense of terror is communicated by bringing forward Maliger riding a tiger. (Seven Deadly Sins)

the first of these is the fact that the

present is not a new thing

but a continuation of the past

and the future is not a new thing

but a continuation of the present

and the past is not a new thing

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3. Spenser pictures for us some gorgeous tapestries.

- A. Beautiful tapestries, woven with gold and silk, were seen in Cupid's chamber. (Book 3, Canto 11---page 14 in Appendix)
- B. The hall of the House of Pride was hung with costly tapestry. (Book 1, Canto 4---page 2 of Appendix)
- C. In the Castle Joyous she came to a room hung with costly tapestry. (Book 3, Canto 1---page 11 of Appendix)
- D. These tapestries have certain characteristics.
 - (1) Subjects have been taken from mythology, paintings, the stage, and such writers as Guillaume de Lorris, Chaucer, Langland, Lydgate, Malory, Hawes, Sackville, Ariosto, and Tasso.
 - a. Beautiful pictures, representing well-known fables, stories, Cupid's wars, wanderings of Jove, kings, queens, lords, ladies, etc., were painted. (Chamber of Cupid)
 - (2) There is brilliant colouring. (Courthope)
 - a. His hues are bright and violent and are often drawn from luxury or the crafts.
 - b. He speaks of gold, ermine, silver, satin, purple, the face of rose and lily, the blood rising in the cheeks like fair vermilion overlaying ivory.
 - c. We do not get the stranger modulations of colour that we find in Blake and Keats. (Elton)

- (3) He shows us the exact spot and the smallest detail exactly as a painter would show; there is lavish profusion. (Church)
- (4) There is an overflow of picturesque invention. (Taine)
- (5) Great strength and intellectual vigor are shown in the drawing of the entire scene in Love's palace.
- (6) The pictures show a sweetness, beauty, stateliness, lavishness.
 - a. In these tapestries were fashioned many fair pictures, and many a fair event, and all of love. (Cupid's Chamber)

4. Spenser gives us some pantomimes; pictures of atmosphere.

A. Some of these are like the old morality plays.

- (1) He reproduces a morality play in the fight between Sir Guyon and Furor and Occasion. (Book 2, Canto 4)
- (2) The scene in the House of Medina is really a morality play.
- (3) The House of Care pictures a heart torn by jealousy.
- (4) The Cave of Despair represents with poignant force the tragedy of despair leading to suicide. (Book 1, Canto 9---page 5 of Appendix)

B. These pantomimes have qualities which have not been mentioned before.

- (1) Spenser stages the moral principles he wishes to bring out.
 - a. Furor is only aroused by Occasion; effect is aided by example.

General. The first part of the book deals with the history of the (2)

book in the United States, from its origin in the United

States to the present.

General. The second part of the book deals with the history of the (3)

book in the United States, from its origin in the United (4)

States to the present.

General. The third part of the book deals with the history of the (5)

book in the United States.

General. The fourth part of the book deals with the history of the (6)

book in the United States, from its origin in the United

States to the present.

General. The fifth part of the book deals with the history of the (7)

book in the United States, from its origin in the United

States to the present.

General. The sixth part of the book deals with the history of the (8)

book in the United States, from its origin in the United

States.

General. The seventh part of the book deals with the history of the (9)

book in the United States, from its origin in the United

States to the present.

General. The eighth part of the book deals with the history of the (10)

book in the United States, from its origin in the United

States to the present.

General. The ninth part of the book deals with the history of the (11)

book in the United States, from its origin in the United

States to the present.

- (2) Spenser creates an atmosphere for his pictures.
 - a. There is the feeling of worry in the House of Care.
 - b. There is the atmosphere of sloth on the island in the Idle Lake. (Use of details)
 - c. There is the feeling of despair at the Cave of Despair.
- (3) Spenser appeals to the various senses.
 - a. In the House of Care there is the sight of the grisly-looking old man; the sound of the hammers, dogs, owl; the feeling of the red-hot tongs and the rap on the head. (Book 4, Canto 5--page 16 in Appendix)
 - b. There is the bad-smelling brook outside the House of Care.
- (4) Each picture is brought out into relief by the firmness of the outline and the richness of the description.
 - a. The House of Care is an excellent example.
- (5) The images make the picture vivid.
 - a. Slander seems a dog worrying or gnawing in aimless rage the stone cast after him. (Book 4, Canto 8--page 19)

5. Some of Spenser's best pictures are pictures of beauty.

A. We can divide his beautiful pictures into two types.

- (1) We will first take beautiful characters.
 - a. There is a distinct portrait of the wondrous beauty of the huntress-maid, Belphebe.
 - b. Amoret, Belphebe's sister, is also beautiful.
 - c. Britomart is Spenser's greatest romantic woman character.
 - d. Radigund is represented as a beautiful woman.

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1911-1912

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e. Prince Arthur is Spenser's most handsome knight.

(see page 4 of the Appendix)

(2) Now let us consider beautiful scenes.

a. About the best known is the Bower of Bliss.

b. Another is the Garden of Proserpine.

c. There is the Garden of Adonis.

d. The Temple of Venus is beautiful.

e. We have the Palace of Mercilla.

B. These scenes of beauty have certain outstanding characteristics.

(1) There is the brilliant colour we have mentioned before.

a. The walls in the Garden of Adonis are bright gold.

b. Isis wore a crown of gold.

c. In the Temple of Venus sat a lady, her gown embroidered with gold. (We grow tired of "gold" and "silver")

(2) There are brilliant images.

(3) Spenser is enthralled by the human body, especially woman's, and no one of its details escapes him; interest in the nude.

(4) Abundant use is made of nature to beautify the scene.

a. The Temple of Venus has lawns, springs, flowers, brooks, mounds, dales, bowers.

b. Sometimes he picks flowers for their names rather than qualities; the sameness of "beautiful flowers" and "precious stones."

c. The Garden of Adonis is like some dim, airless place under glass.

d. In the picture of the Trees no curious life patters through the silent undergrowth of Spenser's enchanted wood.

e. Images are necessary to give life to his natural objects.

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- (5) His characters are usually personified abstractions, but a few are given some character; power of subtle analysis.
 - a. Britomart has dimensions of a romantic creation; she is passionate, knows tortures of jealousy.
- (6) In Book 3 Spenser's style has a lyric elan which heightens the poetic appeal of the book; see part 3 for the effect.
- (7) His imagination diffuses a divine ether over everything; gives the most dissimilar objects the effect of harmony.
- (8) He produces reality by insistence on detail.
 - a. Shows us Memory and the Graces exactly as a painter would. (Book 6, Canto 10)
- (9) Abundance of material gives him a rich diversity.
 - a. Profusion of material and multiplicity of motive give the poem richness and splendor. (Courthope)
- (10) Some of the descriptions are not here ticketed with a moral sense. (Jones) (Comparison of voluptuous with strictly moral scenes)
 - a. Graphic, suggestive, sensuous description in the Garden of Proserpine.
 - b. The Idle Lake shows pensive voluptuousness.
 - c. Art comes first. (Importance of motion here)

- 6. I would like to place by itself one picture which seems to appeal to the reader because of the architecture of the allegory.
 - A. In "The House of Alma" we are given a perfect, detailed comparison of a house with a person.
 - B. Certain qualities are noted.

- (1) Spenser evinces a penetrating sense of the mystery of memory in his picture of the old archivist.

- (2) This poem shows Spenser's intellectual vigor.
- (3) Here the pictorial art is that of a fresco in its simple lines and abstract beauty.
 - a. There is a suggestion of sculpture.
- (4) There is a nice economy of delineation in picturing sense of the good.
- (5) The picture has symbolic refinements.
- (6) An appeal comes from Medina, Alma, Prays-desire, and Shamefastness.
- (7) There is a distinct beauty in the imagery.

Part 3--Certain General Elements of Spenser's Art.

1. A study of Spenser's verse is necessary to illustrate the effect produced by his pictures.

A. "The Faerie Queene" gives us pictures which are perfect in form.

(1) Spenser has invented his own stanza.

a. He uses the nine-lined stanza, the stanza of the courtly ballad with decasyllabic line to which the final alexandrine is added.

b. His metre is deliberately lengthened and weighted.

B. The long unfolding visions are constantly accompanied by music which suspends the activity of the logical faculties and helps to give credence to the chimeras. (Legouis)

(1) There is music of unfailing harmony.

2. Spenser's choice of words has a precise relationship to his pictures.

A. He was even archaic with a very precise artistic intention, seeking effects analogous to those of the painters. (Legouis)

B. Effects of strangeness and antiquity, mingled with modern elegance, are produced by the revival of old words, the importation of foreign ones, by the combination of rime, in a stanza of his own invention. (Courthope)

C. Idea of simplicity mingled with archaism is raised by the avoidance of anything like a precise search for epithets in those classical combinations of adjective and substantive which he frequently employs. (Courthope)

The Government is pleased to receive the information that
you are interested in the work of the Government in the field of
the environment and the protection of the environment.

The Government is pleased to receive the information that
you are interested in the work of the Government in the field of
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The Government is pleased to receive the information that
you are interested in the work of the Government in the field of
the environment and the protection of the environment.

3. Special attention should be given to Spenser's use of the simile.

A. Without similes "The Faerie Queene" would be vague and lifeless.

- (1) Flowers and creatures and persons are very poorly described except in similes.
- (2) The similes, by freshness and definition, make amends for the want of motion.
- (3) Spenser puts into the similes the feelings and humanity that are denied to most of his phantom knights and abstract women.

B. The similes are drawn from many sources. (Elton)

- (1) Some are taken from energy and sinister combat.
 - a. Guyon routs the temptations as the wroth western wind strips the withered leaves from the stock.
- (2) Some are drawn from the sea.
 - a. The dragon fighting the Red Cross Knight has wings like bellying sails.
- (3) Very many of the similes are taken from animals.
 - a. The Red Cross Knight rises from the well of life as a fabled eagle comes fresh out of the ocean wave.
- (4) Flowers are used.
 - a. The crest on Arthur's helmet is like a tree.
- (5) Only a few are taken from human life or literature or mythology.
 - a. Britomart is compared to Penelope.
- (6) Only a few are taken from social life.
 - a. There is an illustration of mother love.

Part 4--Conclusion.

1. The chief merit of this poem, no doubt, consists in the surprising vein of fabulous invention, which runs through it, and enriches it everywhere with imagery and descriptions, more than we meet with in any other modern poem. (Cibber)
2. The beauty is so rich, so real, and so uncommon that the severest readers have pardoned much that is discordant with it. (Church)
3. These beautiful pictures have won for Spenser the name of the "poets' poet."

the following are the names of the persons who have been
admitted to the office of the Secretary of the Board of
Education, since the first of January, 1880, to the first of
January, 1881.

Admitted.

John H. Smith, Secretary.

John H. Smith, Secretary, 1880-1881.

John H. Smith, Secretary, 1881-1882.

John H. Smith, Secretary, 1882-1883.

John H. Smith.

SECTION 11

THE MAIN BODY OF THE THESIS

PART 1 OF THE MAIN BODY OF THE THESIS

THE INTRODUCTION

1. The Position of "The Faerie Queene" in English Literature.

Before entering into an analysis of "The Pictorial Elements in Spenser's 'Faerie Queene'" it is important that we should estimate the position and the value of this work with which we are to spend so much time. We discover at once that this poem is not very well known to the modern reader. The length and the language of "The Faerie Queene" have made many people afraid of it. In one of his essays¹ Macaulay says, "Of the persons who read the first canto not one in ten reaches the end of the First Book, and not one in a hundred perseveres to the end of the poem....If the last six books, which are said to have been destroyed in Ireland, had been preserved, we doubt whether any heart less stout than that of a commentator would have held out to the end." However, despite the difficulties mentioned many critics call "The Faerie Queene" the finest poem of its kind that has ever been written. Penetrating certain obstacles, we find a great work before us. "It is the noblest monument of the fine cultivation of Elizabeth's age,"² writes Mandell Creighton.³ Neilson and Thorndike call this poem "the great representative of the Elizabethan age outside the drama."⁴ "This," says George Saintsbury, "is the second great poem in English." James Montgomery considers Spenser's masterpiece as "the noblest allegorical poem in our own language--indeed in the world." Yes, "The Faerie Queene" is a true masterpiece, and one task which we have before us in this paper is to find out why it is so great. In answering that question we will take ourselves well into that subject upon which this criticism is based.

1- Thomas Babington Macaulay, 1830, "Critical and Miscellaneous Essays"

2- "The Age of Elizabeth," 1876

3- "A History of English Literature," 1930

4- "Social England," 1895

2. The Purpose of "The Faerie Queene."

What was Spenser's purpose in writing this poem? This is a very important question if we are going to attempt any sort of analysis. We shall not have to hunt long for our answer. In a letter to Raleigh¹ Spenser points out that the purpose of the poem was "to fashion a gentleman or noble person in virtuous and gentle discipline." He hoped to produce a great allegorical poem which would emulate or even "overgo" Ariosto's "Orlando Furioso." The poet planned with great detail. Twelve books were designed, and each book was to consist of twelve cantos. These books represented outstanding virtues: justice, holiness, temperance, chastity, friendship, courtesy. The knights representing these moral virtues fought against the contrary vices. In one respect Spenser meant to set the reformed church against the church of Rome in this struggle. We have learned today that the success of the poem was not due to the allegory, but rather in spite of it. Modern readers find its complications too great to bother with. The Faerie Queene personifies glory and also represents Queen Elizabeth. Prince Arthur stands for magnificence and perhaps the Earl of Leicester. It is impossible to understand the allegory when one character may represent a real person from the pages of history, a legendary character, or an abstract quality. Consequently, the student does not go below the surface of the poem, and whatever value it may have for him will be found there. We want to emphasize as part of our contribution that "The Faerie Queene" may be read and thoroughly enjoyed without penetrating the allegory which serves to frighten so many readers away.

1- "The Cambridge History of English Literature," Vol. 3, Chap. 11

3. The Actual Contribution Made by Spenser.

Spenser intended to write a great moral and allegorical poem. Actually "The Faerie Queene" has turned out to be not a great moral work, but the world's finest picture-book. The interest in these pictures far exceeds the interest in the allegory. Spenser's purpose is forgotten. He has established himself as a great painter. ¹ Legouis states, "To understand is not necessary; to gaze is enough." ² Green says, "There is gorgeous colouring, profuse imagery; every picture is seen clearly and distinctly." ¹ Again we turn to Legouis. "This poet is the greatest painter who never held a brush...The reader is so carried away by pleasure that he forgets the symbolical and moral meaning."

This poet who produced one of the world's greatest poems and made it famous by his pictures is well worth studying. The purpose of this paper is to investigate the seven books of "The Faerie Queene," to bring together the outstanding pictures, and to find out as much as possible about Spenser's technique as an artist. By discovering how these pictures were painted we discover why these pictures are great. By finding out why these pictures are great we discover why "The Faerie Queene" is one of the great contributions of all time.

1- "A History of English Literature," Vol. 1, 1926

2- "A Short History of the English People," Chap. 7, 1874

PART II OF THE MAIN BODY OF THE THESIS

THE CLASSIFICATION AND CRITICISM OF THE OUTSTANDING PICTURES IN "THE FAERIE QUEENE"

The writer, after poring over the six cantos of "The Faerie Queene", would feel very safe in saying that the pictures run up into the hundreds. About thirty of the best ones (selected by various quoted authorities) have been picked for classification. This special classification, the writer believes, is original. He has come upon no source in which all of the pictures have been arranged in a logical, orderly manner. In fact, most authorities deal very briefly with the pictures and make no attempt at classification. In ¹"The Shepherd's Calender" Spenser shows the very close connection of the pictures produced by writing with the pictures produced by painting. "But as in the most exquisite pictures they use to blaze and portrait not only the dainty lineaments of beauty, but also round about it to shadow the rude thickets and craggy cliffs, that by the baseness of such parts, more excellency may accrue to the principal--for oftentimes we find ourselves I know not how, singularly delighted with the show of natural rudeness:---even so do these rough and harsh terms enlamine, and make more clearly to appear, the brightness of brave and glorious words." In classifying these pictures an attempt will be made to show how close Spenser comes to other branches of art. With his pen he makes a beautiful piece of sculpture. He weaves gorgeous tapestries and hangings. There is the portrait of the beautiful maiden. A brilliant pageant passes before our eyes. On the stage before us is presented a morality play. All branches of the arts are here represented. As each type of picture is presented, we shall pick out the particular elements in Spenser's art which are especially brought into play in dealing with that type in question.

1. Pictures of Horror.

Many of Spenser's pictures portray horrible subjects. ¹ Professor Mitchell points out that the poet's terrifying figures are really as magnificent, in their own particular way, as any of the more beautiful portraits. Let us consider a few of them.

The first important picture which the reader will come to in reading "The Faerie Queene" is that of ² Error (Book 1, Canto 11). The knight saw a very ugly creature before him, half like a serpent and half like a woman. This creature had a long tail twisted in knots, with stings all over it. Near by were a thousand young ones, which sucked her poisonous dugs. They were all shapes and extremely ugly. When the light shone into the cave, they crept into the mother's mouth. In battle the monster spit out of her mouth a flood of horrible, black poison of a terrible odor. In it were frogs and toads without eyes. They were compared to the creatures left after the Nile has overflowed. Over the knight swarmed all sorts of snakes and hideous creatures. These were compared to gnats bothering the shepherd. After the monster was killed, her brood sucked up her blood until they burst.

In Book 1 there is a picture of an old dragon (Book 1, Canto 11). He was so large that he cast a shadow over the entire valley. His body was monstrous and horrible and vast. He was swollen with poison and wrath and bloody gore. All over him were brazen scales like a coat of steel. This dragon had two immense wings, and at the point of his knotted tail were two stings sharper than the sharpest steel.

1- "From Celt to Tudor," 1889

2- Descriptions of Pictures are Taken from "The Aldine Edition of the British Poets," "The Poetical Works of Edmund Spenser," 1866, Volumes 1-5; and from "Stories from 'The Faerie Queene,'" Mary MacLeod.

Death came to everything which his claws could touch. His head was hideous. His devouring jaws gaped wide like the mouth of hell. In either jaw were three rows of iron teeth, in which trickled the blood of devoured bodies. His eyes blazed like two bright shining shields. They were burning like two broad beacons.

The Savage is another hideous creature. It was a wild man--but a man in shape only (Book 4, Canto 7). He was much taller and covered with hair. His great mouth was wide open, and he had teeth like an animal. His lower lip hung down low. Over it grew a large nose covered with blood. He had two long ears, which hung to his waist when he stood up. Around his waist was a wreath of ivy.

Deceit (Book 5, Canto 9) was a dreadful creature with hollow, deeply-set eyes, and long, shaggy locks straggling down his shoulders. He wore strange garments, all in rags and tatters. In his hand he held a huge, long staff, the top of which was armed with many iron hooks. At his back he bore a great wide net, with which he seldom fished in the water, but which he used to catch people on shore. He changed himself into many animals.

Toward the end of "The Faerie Queene" the reader meets the tyrant Grantorto. He was armed with a coat of iron plate and wore on his head a steel cap, rusty brown in colour (Book 5, Canto 12). He held in his hand a great pole-axe, the blade of which was iron-studded. He was huge and hideous in strength, surpassing most men in strength. When he grinned, it could scarcely be discerned whether he were a man or a monster.

Now we come to one of the most famous pictures in the poem--the picture selected for discussion by such critics as Legouis, Williams, and Jones. This is the Blatant Beast (Book 6, Canto 12). His great and horrible mouth was set with a double row of iron teeth, and in it were a thousand tongues of every kind: tongues of dogs, cats, bears, tigers, and so on. However, most of them were the tongues of mortal men who poured forth abuse. Among them were the tongues of serpents with three-forked stings, that spat out poison.

The pictures I have given above deal mainly with individual characters. Spenser has also given terrifying pictures, or scenes, of places. In Book 1, Canto 5, the Queen of the Night takes Joyless to the Kingdom of Darkness. The owl shrieks. The wakeful dogs howl. The wolves cry. The entrance to Hell is dark, with smoke and sulphur hiding the place. No person comes out but dreadful furies and damned spirits. The bloody chariot is driven to Pluto's house. On every side stand ghosts, chattering their iron teeth and staring wide with stony eyes. They pass the waves of Acheron, where many souls sit wailing woefully. Then they come to the fiery flood of Phlegeton, where the damned ghosts in torments fry. The House of Endless Pain is built there, in which ten thousand sorts of punishment torment the cursed creatures. Before the threshold lay Cerberus with his three deformed heads, curled with a thousand venomous adders. There was Ixion turned on a wheel. Thirsty Tantalus hung by the chin. There was a deep, dark cave in which sad Aesculapius was chained.

Still another horrible picture is that of the Realm of Pluto (Book 2, Canto 7). Guyon came into a gloomy glade covered with boughs and shrubs from heaven's light. He found an uncouth, savage, ugly man.

His face was tanned with smoke. His eyes were dull. His head and beard were covered with soot. The man's hands were as black as if they had been burned at a smith's forge, and his nails were like claws. Mammon led the knight through a thick covert and found a dark way which went deep down into the ground and which was compassed round with dread and horror. They came to a highway leading to the Lower Regions. By the wayside sat fiendish Vengeance and turbulent Strife, one brandishing an iron whip, the other a knife. In a group sat cruel Revenge, rancorous Spite, disloyal Treason, and heart-burning Hate. Jealousy sat alone, biting his lips. Fear ran to and fro. Horror fluttered above, beating his wings. After him flew owls and night-ravens. On a cliff a Harpy sang a song of bitter sorrow. Before a door sat Care. They went inside a rough vault. The roof, floor, and walls were gold, but covered with dust and hidden by darkness. The ground was covered with the bones of dead men. In another room furnaces burn.

Certain pictures of horror have been set forth. We shall now examine them and try to arrive at some conclusion in regard to Spenser's methods of producing "dragonly horrors." We notice right off that Spenser makes a great use of "detail." Very minutely he draws the frogs and toads without eyes that come out of Error's mouth, the thousand adders on the heads of Cerberus, the devoured bodies trickling from the dragon's teeth, and the various tongues in the mouth of the Blatant Beast. He is as faithful as an artist who does not let the least thing escape him. He writes as carefully

as the artist paints. This faithfulness to detail is one reason for the horrible, dreadful effects produced by these pictures.

Spenser makes his pictures vivid through the use of images. This use is such an important part of his technique that we are reserving a section in this paper to deal with it. In the pictures just mentioned the frogs and toads coming out of Error's mouth are compared to the creatures left after the Nile has overflowed, the snakes swarming over the knight are compared to gnats bothering the shepherd, the eyes of the dragon are like two bright, shining beacons.

It takes the reader of "The Faerie Queene" only a short time to become acquainted with Spenser's habit of using very strong, violent, poignant adjectives. Actually we grow rather tired of the constant use of the same words. In the pictures of horror we find these: bloody, horrible, poisonous, ugly, brazen, monstrous, shaggy, hollow, hideous, infernal, wailing, damned, cursed, venomous, deformed.

Spenser proves himself a master of description by appealing to all of the senses instead of the sense of sight alone. The reader smells the poison from Error's mouth, the smoke and sulphur at the entrance to Hell. He hears the shriek of the owl, the bay of the dogs, the howl of the wolves, and the fluttering of the Harpy's iron wings. He feels the pain of the tortured souls. The more the various senses are appealed to, the greater is the effect on the reader. We shall notice this appeal when we come to study the other types of pictures.

In the pictures of horror Spenser is aided in producing the desired effect by the sound of winds and the movement of lights. He does not make much use of clear and full light. He is not at home in the broad sunlight of the morning. ¹ Oliver Elton states that Spenser "sees many things in a chary half-light." The cave of Mammon is lighted with a faint shadow of uncertain light. Spenser is sensitive to varied and mysterious degrees of light and darkness. He ranges from unaltered night up to noon. He builds the proper atmosphere around his scene.

I would not be doing justice to Spenser's pictures if I did not say something about the effects produced by his use of all the properties of an enchanted land. He lifts us out of ordinary life by his Savage, who has two ears which hang to his waist, and Deceit, who can change himself into a fox, goat, bird, bush, stone, or hog. In surveying these pictures we learn to prepare for the unusual, the grotesque. The enchanted surroundings definitely enhance the effect produced. There is a strange or bizarre or fantastical element in all of these pictures.

1- "Modern Studies," "Colour and Imagery in Spenser," 1907

2. The Representation of Pageants.

Our poet goes over into the field of the drama in his marvelous presentation of several brilliant pageants. Professor Legouis¹ remarks, "Here are decorative pictures, rhythmic processions, rich spectacles." The characters move. They pass by before us. We are conscious of the dramatic elements of this type of picture.

One pageant is selected by nearly all of the critics as one of the most brilliant--if not the most brilliant--pictures in the poem. This is the Masque of Cupid (Book 3, Canto 12). Britomart, the warrior maid, enters the enchanted chamber of the magician. The general appearance of the chamber is taken up under the section dealing with tapestries. At dark a trumpet was heard. Then arose a hideous storm of wind, with thunder and lightning; and an earthquake seemed to shake the foundations of the world. This was followed by a horrible smell of smoke and sulphur, which filled the whole place. Suddenly a whirlwind swept through the house, banging every door and opening an iron wicket. A grave-looking person, in costly raiment, stepped forth, bearing in his hand a brand of laurel. He advanced to the middle of the room and, standing still, beckoned with his hand to call for silence. After making various other signs as if he were explaining some play that was going on he softly retired. His name was Base. Then through the iron wicket came a joyous band, minstrels and poets playing and singing the sweetest music, and after them followed a number of strange figures in curious disguise, marching all in order like a procession.

The first was Fancy, like a lovely boy. His garment was neither silk nor stuff, but painted plumes, such as the wild Indians deck themselves with. He seemed as vain and light as these same plumes. At his side marched Desire. His dress was extravagant, and his embroidered cap was awry. He carried in his hands some sparks, which he kept so busily blowing that they soon burst into flame. Next after these came Doubt, in a faded cloak and hood, with wide sleeves. He glanced sideways out of his mistrustful eyes, and trod carefully, as if thorns lay in his path. With Doubt walked Danger, clothed in a ragged bear's skin, which made him more dreadful. In one hand was a net, in the other a rusty blade--Mischief and Mischance. With one he threatened his foes; with the other he entrapped his friends. After him walked Fear; he was armed from tip to toe, yet even then he did not think himself safe. His face was as pale as ashes. Side by side with Fear marched Hope, a handsome young woman, with a cheerful expression. She was lightly arrayed in silken samite, and her fair locks were woven up with gold. After them Dissembling and Suspicion marched together. Dissembling was gentle and mild, courteous to all, and seemingly gracious, well adorned, and handsome. However, all her good points were painted or stolen; her deeds were forged; her words were false. Suspicion was ugly, ill-favoured, and grim, forever looking askance under his sullen eyebrows. Next him came Grief and Fury. Then followed Displeasure and Pleasure. Displeasure had an angry wasp in a bottle, and Pleasure had a honey-laden bee. After these six couples came a beautiful lady, led

by two villains, Spite and Cruelty. Her feeble feet could scarcely carry her, but the two men held her up and kept urging her forward. The tyrant of the Castle then appeared, the winged figure of Love. He rode on a ravenous lion, and had unbound his eyes. He shook the darts that he carried in his right hand and clashed his rainbow-coloured wings. He had three attendants--Reproach, Repentance, and Shame. After them flocked Strife and Anger, Care and Unthriftiness, Loss of Time and Sorrow, Change and Disloyalty, Rioting, Poverty, and Death-with-infamy. This company marched thrice around the chamber and returned to the room from whence they had come.

Another pageant is presented at the House of Pride. Queen Lucifera called for her coach. She paced down the hall like Aurora coming out of the east. The coach was adorned with gold and gay garlands, but was drawn by an ugly and ill-matched team. On six animals rode her six evil councillors. Idleness rode the slothful ass. Beside him came Gluttony on a pig. Then appeared Self-Indulgence on a goat, Avarice on a camel, Envy on a wolf, and Wrath on a lion. After all, upon the wagon, rode Satan. Before this group a foggy mist covered the land, and underneath their feet lay the skulls and bones of men whose life had gone astray (Book 1, Canto 4).

The pageants of "The Faerie Queene" have certain characteristics which set them apart from Spenser's other pictures. They are essentially dramatic, as we have remarked before. In presenting them the poet probably received many ideas from the old masque, with which he had many opportunities to become acquainted. The movements, gestures, expressions, and pantomime of the various characters were essential

in producing the desired effect. The expressive gestures of the actors revealed the abstractions which the characters were supposed to represent. Danger came forward in a bear's skin, Fancy in painted plumes, and Doubt in a faded cloak. Gluttony rode a pig, Envy a wolf, and Idleness an ass. Spenser makes every possible use of movement and variety. ¹ Legouis remarks, "Spenser builds up his pictures by keeping the sumptuous and changing scenery of the old masque, the scene-shifting, the composition of groups, the gestures and pantomime of the actors. He almost exceeds the limits of poetry in his desire to reproduce in detail those feasts to the eye in which the innumerable participants allowed the spectators simultaneously to enjoy every part." Each pageant is a gorgeous, theatrical spectacle, and it is based on theatrical principles.

It will also be noticed that Spenser makes his pageant or masque much more effective by clothing it in an air of enchantment. We have marked his use of this before. In the Masque of Cupid the stage is set carefully. At the sound of the trumpet a storm of wind comes up. An earthquake shakes the very foundations. Smoke and sulphur fill the chamber. Suddenly the doors fly open. Cupid claps his coloured wings. Atmosphere is created for us. We are ready for the show to start.

In these pageants we still notice the faithfulness to detail, the use of images, and the appeal to the various senses which we described in discussing the pictures of horror. In the matter of

1- "Spenser," "A History of English Literature," Vol. 1, 1926

detail we recall how carefully each detail in the pageant of Cupid was worked out. Even in the case of such a minor character as Doubt we noticed that he had his faded cloak with the wide sleeves, his mistrustful eyes, the feeble step, and the broken reed as a stick. Details make for vividness and intensity.

Besides seeing the pageant we hear Cupid's wings, the beautiful music, the speech of Base, the sound of the trumpet. We feel the wind, the storm, the earthquake. We smell the sulphur. Nothing is spared to make these pageants extravagant productions.

3. The Pictures of Tapestries.

We are now going to deal with a type of Spenser's art which will bring into this discussion elements which have been neglected up to this time. Spenser has established himself as a painter of pictures of horror. We have recognized him as a dramatist in the staging of his pageants. Now before us he weaves beautiful tapestries, and he proves himself to be no less a master in his branch of art.

The first room Britomart saw in Cupid's castle was all hung round with rich tapestry (Book 3, Canto 12). It was very closely woven with gold and silk. Here were fashioned many fair portraits and many fair deeds. These all dealt with love. Here were repeated Cupid's wars and his cruel battles against the Gods to make his empire great. Some pictures told of huge massacres in which kings had been conquered. In others we saw Jove, his heart pierced with a dart, leave his heavenly kingdom and roam in strange disguise, now like a ram and now like a bull. Then he changed himself into a

golden shower and viewed fair Danae. Now he turned into a lovely swan and won Leda. Twice was he seen in eagle's shape. In Satyr's shape he seized Antiopa. Neptune was pictured with rugged face and hoary head. His seahorses did snort, and from their nostrils blew the stream. They made the sparkling waves flame with gold. The white foamy cream did shine like silver. Kings, queens, lords, ladies, knights, and damsels were all heaped together with the vulgar sort to show the power of Cupid. Around the border was a trail of broken bows and arrows. There was a long, bloody river.

The hall of the House of Pride was also hung with beautiful tapestry. It is pictured as "rich" and "costly" (Book 1, Canto 4).

In the Castle Joyous a room was hung with marvelous tapestry (Book 3, Canto 1). Here a clever hand drew the story of Venus and her lover. The fair Adonis was turned to a flower. The tapestry showed how Venus had wooed him and had made him a crown of flowers. She slept with him, spread over him her mantle, and bathed his eyes with kisses. Then Adonis was killed by the boar. With her soft garments she wiped away the gore.

In examining the elements which go to make up one of these tapestries we discover, first of all, that Spenser has brought forth in this type of picture dozens of fables and stories. Subjects have been taken from mythology and paintings and the stage. He gathered material from every source. In the field of literature he borrowed from such writers as Guillaume de Lorris, Chaucer, Langland, Hawes, Lydgate, Malory, Sackville, Ariosto, and Tasso. Such a wealth of material was used to produce the gorgeous effects we have noticed.

Emphasis on detail after detail seems to be Spenser's stock in trade.

We have touched on colour only briefly in our discussion of the previous pictures. We did mention the general use of shades to produce effects of horror. Now enters a new element. In the tapestries there is brilliant colouring. Speaking of this poem, the ¹ Reverend James Byrne states, "His is the Germanic picture, but how beautiful are the colours with which it glows." Spenser's hues are bright, violent, and striking. His tapestries are not delicate, subdued bits. They are elegant and luxurious. We might call them voluptuous. He does not use the half-tones found later in Byron, Keats, and Shelley. We do not find the stranger modulations that we find in Blake. Let us run back over some of these tapestries. What words do we find? All the colours are gold, ermine, silver, purple. The stones are rich and precious metals. The young lady has a face of rose and lily. Blood rises in the cheeks like fair vermillion overlaying ivory. We have hit upon one very characteristic feature of the poet's art, and we shall touch upon it later when we come to portraits of beauty.

The qualities which we have noticed in our pictures are still found in the tapestries. ² Taine remarks that: "There is an overflow of picturesque invention." Commenting on the use of detail, R. W. ³ Church notes, "He shows us the exact spot and the smallest detail exactly as a painter would show; there is lavish profusion."

One additional point should be brought out. In constructing some of the tapestries Spenser brought to bear unusual strength and intellectual vigor. This is especially true of the drawing of

1- "The Influence of National Character on English Literature," 1863

2- "A History of English Literature," Vol. 1, 1871

3- "Spenser" (English Men of Letters), 1879

the entire scene in Love's palace.

We have been in the presence of a beauty, sweetness, stateliness, and gorgeousness that we have not touched before.

4. The Presentation of Pantomimes.

A pantomime is a performance without words---a dramatic presentation in which the characters do not speak. No discussion of Spenser's artistry would be complete without calling attention to several very meritorious pantomimes in "The Faerie Queene".

First, there is the fight between Sir Guyon and Furor and Occasion (Book 2, Canto 4). Sir Guyon saw a savage man dragging along and beating a handsome youth. An ugly old woman was following them, shouting and railing. The name of the man was Fury. The old woman was called Occasion and was Fury's mother. Sir Guyon rushed forward to save the youth, but was thrown to the ground. His friend, the Palmer, cried out, "This monster can never be mastered by fighting. Steel will not touch him. His mother is the cause of all his anger and spite. Whoever will conquer Fury must first master Occasion. Then Fury himself is easily managed." Sir Guyon captured Occasion, and soon he was able to put Fury in chains.

Another scene is laid in the House of Medina. Here there are three sisters. Elissa, the eldest, is very harsh and stern. She is always discontented, and she despises every kind of pleasure and merriment. She is constantly frowning and scolding. Perissa, the youngest sister, is just as bad in the other direction. She cares for nothing but amusement. She is thoughtless and silly and forgets all rules of right and reason. She spends all the time eating and

drinking and dressing herself. These two sisters showed the evil of two extremes, but the middle sister, Medina, stood for moderation. She is sweet and gracious and does what is right and proper. The savage Sir Hudibras was a friend of the eldest sister. The youngest sister's friend was Sans-loy, or Lawless.

The House of Care pictures a heart torn by jealousy (Book 4, Canto 5). Sir Soudamour sees a small cottage on a steep hillside, where the mouldering earth had hollowed out the bank. A small brook of muddy water, as bad-smelling as a puddle, passes close to it, bordered by a few crooked willows. He hears the sound of many iron hammers, ceaselessly beating in turn. Entering, he finds a man bent busily at work. He is a wretched, worn creature, with hollow eyes and wasted cheeks. His face is black and grisly-looking, smeared with smoke that nearly blinds his eyes. He has a shaggy beard and ragged hair, which he never cut nor kept in order. His clothes are rough and are all torn to rags. His hands are blistered and burnt from the cinders, all unwashed, with long nails fit to tear the food on which he lives. This man is Care, a blacksmith, who works day and night making iron wedges of small use. Care keeps six servants hard at work. They stand around the anvil with huge hammers and batter stroke on stroke. All six are strong men, but each one is stronger than the one before. The gusty bellows are blown by Sadness, and they are called Sighs. The knight lay down to rest, but he could not obtain the desired ease because every place seemed painful. The powerful hammers jar his nerves, and the noise of the bellows disturbs

his quiet rest. All night the dogs bark, the cocks crow, and the owls shriek. If drowsiness chances to fall, one of the helpers raps him on the head. The old master nipped him in the side with the red-hot tongs. In the morning Sir Scudamour feels like a heavy lump of lead.

The Cave of Despair represents with unusual force the tragedy of despair leading to suicide (Book 1, Canto 9). The dwelling of Despair was in a hollow cave, far underneath a craggy cliff, dark and dreary. It was like a greedy grave that still craves for carcasses. On top a ghastly owl shrieks out his note. All about wandering ghosts wail and howl. There are old stubs of trees on which no fruit or leaf was ever seen. Wretches had been hanged, whose bodies had been thrown about. In the cave is an old man musing sadly. He had a greasy, unkempt appearance. His eyes were dull. His cheeks were thin and shrunken. The old man's garments were rags, torn, and pinned together with thorns. By his side lay a body bathed in luke-warm blood.

The scenes which I have just recorded were, to me, the strongest in the entire poem. They have elements of horror, but are not placed with the pictures of horror because they have qualities which set them distinctly apart from those pictures.

These pantomimes are dramatic. They are exactly like the old morality plays. The scene in which Guyon and Furor and Occasion play important parts is indeed a very exact morality play, and its moral is: Do not give yourself any occasion for anger. In the House of

Medina the moral is: Follow the Golden Mean! Spenser stages the moral principles he wishes to bring out. He produces the desired effect by illustration and by example.

In treating the pictures of horror a word was said about setting. Now we shall go a step further. In the illustrations of Care and Despair we have the finest examples of setting and detail in this poem. Spenser creates an atmosphere which is appropriate to the idea which he wishes to get across. Every element in a scene contributes to that atmosphere. The idea of "Despair" is built up by many forces. The cave is "dark" and "dreary." The grave is "greedy." The owl is "ghastly." Ghosts do not merely cry; they "wail." Even the trees are "stubs" and have no leaves. Despair, himself, is "greasy," has "hollow" eyes, and "shrunken" cheeks. The reader senses a mood--a feeling--of despair. Likewise, in the House of Care every element suggests "worry:" the bellows sigh; the hammers beat; the floor is rough; the animals howl; the knight is rapped on the head and nipped in the side. Every man and animal, every bush and tree, every cloud and every ray of light contribute to the production of just the right atmosphere.

In the House of Care about every sense is appealed to. We smell the muddy brook; taste the smoke; hear the dogs, owls, cocks, and the hammers; feel the rap on the head and the nip in the side; and see the desolate scene around us. Each picture is brought out into relief by the firmness of the outline and the richness of the description. Images make the pictures vivid and alive.

We might mention a picture in which Slander (Book 4, Canto 8) is compared to a dog. "He seems a dog worrying or gnawing in aimless rage the stone cast after him."

5. The Pictures of Beauty.

Spenser's beautiful pictures bring us in touch with many, many phases of his artistic skill which we have not encountered before. We shall consider both his beautiful characters and his beautiful scenes.

Outstanding among the beautiful characters are Belphebe, Amoret, Britomart, and Radigund. Perhaps we ought to include Prince Arthur, Spenser's most handsome knight.

Britomart, Spenser's finest character, will be considered first. Notice the images. In the wicked battle a stroke fell on her helmet and bore away the visor. With that, her angel face, unseen before, appeared in sight. It shone as radiant as the dawn. Her face was moistened with silver drops and was somewhat red because of the toil and heat of the fight. Round about it her yellow hair, loosed from its usual bands, appeared like a golden border, cunningly framed in a goldsmith's forge. Yet goldsmith's cunning never knew how to fashion such subtle wire, so clear and shining. It glistened like the golden sand which the bright water of Pactolus throws on the shore around him (Book 4, Canto 6).

The Queen of the Amazons wore a loose robe of purple silk, woven with silver, quilted upon the white satin, and plentifully trimmed with ribbons. It was tucked up to her knee not to hinder her movements; but when she liked, it could be lowered to her heel. On her legs

It is not possible to say that the present is a better time than the past, for the past is a thing of the past, and the present is a thing of the present. The only way to know the past is to study it, and the only way to know the present is to live it.

The past is a thing of the past, and the present is a thing of the present. The only way to know the past is to study it, and the only way to know the present is to live it. The past is a thing of the past, and the present is a thing of the present. The only way to know the past is to study it, and the only way to know the present is to live it.

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were painted buskins, laced with bands of gold. Her scimitar was lashed at her thigh in an embroidered belt. On her shoulder hung her shield, decked with glittering stones, so that it shone like the full moon. She came forth, stately and magnificent, guarded by many damsels. They were playing shalms and trumpets. A rich pavilion was ready to receive her (Book 5, Canto 5).

Prince Arthur's glittering armour shone far away like the glancing light of Phoebus's brightest ray. From top to toe no place appeared bare. Across his breast he wore a gorgeous belt, covered with precious stones which sparkled like twinkling stars. In the midst of these jewels there was one precious stone, shaped like a lady's head, which had shone like Hesperus among the lesser lights. The knight's sword hung in an ivory sheath carved with curious figures. The hilt was burnished gold and the handle of mother-of-pearl. This sword was buckled on with a golden clasp. The helmet of this man was also of gold. The crest was a dragon with greedy paws and spreading golden wings. Its head seemed to throw out fiery red sparkles. On the top of the helmet was a waving plume, sprinkled with gold and pearls. It shook like an almond tree. The shield no mortal eye could ever see. It was made of one perfect diamond, which had been hewn out of a rock (Book 1, Canto 7).

Some authorities---Legouis, for example---have selected the portraits of Belphebe, the huntress-maid, and her sister Amoret as the most beautiful in "The Faerie Queene."

Now we come to beautiful scenes. The best known picture portrays the Bower of Bliss. Legouis calls this one of the most perfect pictures

1

in the poem. Passing through a gate, Sir Guyon and the Palmer beheld a large and spacious plain, strewn on every side with delights. The ground was covered with green grass and made beautiful with all kinds of lovely flowers. The skies were always bright and the air soft and balmy. They came to a beautiful harbour, fashioned out of interlacing boughs and branches. This was arched over with a clustering vine, richly laden with bunches of luscious grapes---some were deep purple like the hyacinth, some like rubies, some like emeralds, some like burnished gold. In the harbour sat a finely-dressed lady. In her left hand was a golden cup. With her right hand she gathered fruit. She was Excess. The knight passed on and saw a lovely paradise abounding in every sort of pleasure. In the midst of all stood a fountain made of the most precious metals on earth. One could see a silver flood running through every channel. It was wrought over with curious carving. Soon they heard a lovely melody. Before lay the wicked Acrasia, half-sleeping on a bed of roses, clad in a veil of silk and silver. Not far off was her last victim, a gallant youth, forgetting in sleep all noble deeds (Book 2, Canto 12).

The Garden of Adonis (Book 3, Canto 6) was a wonderful paradise. It excelled all other pleasant places. Dame Nature has brought all her beautiful flowers to this place. There are two walls, one of iron and the other of bright gold. Old Genius was the porter, and he is attended by a thousand naked babies. Some he sends forth clothed with sinful mire to live in mortal state. Later they return again to the

garden. The gardener does not need to set or sow, for all things grow of their own accord. Infinite shapes of creatures are bred there. Some are for beasts, some for birds, some for fishes. In this garden is wicked Time, who with his scythe mows down the flowers and all their glory. All things decay in time. There is no rancor or fond jealousy. Each bird knows his own mate. There is continual spring, and harvest is continual. In the middle of that paradise stood a stately mound on whose round top grew a gloomy grove of myrtle trees. In the shade was a pleasant arbour. All about grew every sort of flower to which sad lovers had been transformed in ages past. There Venus used to enjoy the company of Adonis.

There is the Temple of Isis. It was held up by stately pillars of shining gold. The Idol was framed of fine silver, and it was clothed with fine garments, bordered in silver. On her head she wore a crown of gold. One foot was set upon a crocodile, the other upon the ground. In her hand she held a slender white wand. The priests did not use beds, but slept on mother earth (Book 5, Canto 7).

It would be an impossible task to record all the beautiful scenes. In this analysis the writer will include, besides the pictures mentioned, the Garden of Proserpine, the Temple of Venus, and the Palace of Mercilla.

Various critics have praised these pictures of beauty very
¹highly. Craik speaks of a "deep and exquisite sense of beauty."

²Whipple writes, "In the Bowers of Bliss and the Houses of Pride he surprises even voluptuaries by the luxuriousness of his

1- "Spenser and His Poetry," 1861

2- "The Literature of the Age of Elizabeth," 1859-68

descriptions, and dazzles even the arrogant by the towering bravery of his style." "He lavished the riches of his mind on the House of Pride," says ¹ Macaulay. Spenser brings in luxury after luxury, detail after detail. Let us examine his methods.

The characters, we find, are personified abstractions. They are beautiful images. They arouse our admiration, but they do not live for us. We recall the portrait of Amoret rather than her character. We shall not long remember Radigund or Belphebe. They are a little too artificial for us. Britomart comes the nearest of all the characters to being a real person. She had human qualities, such as jealousy and passion. After reading through the first two books in "The Faerie Queene" we grow tired of undefeated knights and beautiful ladies. This poem, we realize, is not a study of character; it is a picture-book.

One element of these scenes of beauty we have noticed before in the tapestries. That is the use of certain set terms of description. I have underlined some of them in the above passages. Here again is Spenser's fondness for brilliant colour. The walls in the Garden of Adonis are bright gold. Isis wore a crown of gold. In the Temple of Venus sat a lady, her gown embroidered with gold. Arthur's sword was buckled on with a golden clasp. All furnishings are "rich." All streams are "silver." All stones are "precious." The reader grows a little tired of such constant use of extreme terms.

Images will be taken up later in this paper. I underlined some of them. Let us mention one now; it is a rather famous image. In Book 1, Canto 7, Arthur's helmet had a waving plume. It is compared to an almond tree.

One purpose in writing this paper is to show that Spenser is a master at handling all types of pictures. He certainly shows genius in the presentation of various types of beautiful pictures. However, an examination of the portraits and scenes illustrated above will show that Spenser cares much more for certain kinds of beauty than for others. He does his best in passages dealing with the human form. He loves to draw a beautiful nymph or goddess. Professor Legouis emphasizes that the poet is enthralled by the beautiful body. He loves to look at woman. He admires her in the nude. He chisels her in sculpture. Spenser makes his women characters works of art. In speaking of the birth of Belphebe and Amoret (Book 3, Canto 6) he says: "In a fresh fountaine, far from all mens vew, she bath'd her brest the boyling heat t'allay...Upon the grassy ground her selfe she layd to sleepe, the whiles a gentle slombring snowe upon her fell, all naked bare displayd." There is another description of a goddess (Book 3, Canto 6). "She, having hong upon a bough on high her bow and painter quiver, had unlaste her silver buskins from her nimble thigh, and her lanck lyones ungirt, and brests unbraste..." Even the witch's snowy lady is well described. "The substance, whereof she the body made, was purest snow in massy mould congeald." Pastorella was described (Book 6, Canto 9). "And soothly sure she was full fayre of face, and perfectly well shapt in every lim." A picture of a higher type is that of Una (Book 1, Canto 1). "A lovely ladie rode him faire beside, upon a lowly asse more white than snow, yet she much whiter; but the same did hide under a vele, that wimpled was full low." Recalling what has been said before about Amoret, Belphebe, and Britomart, we must concede to Spenser a high place as a painter of women and the beautiful form.

Abundant use is made of nature to beautify each scene. The poet is very fond of using flowers and stones and trees in his descriptions. In fact, one of his very finest descriptions deals with the various kinds of trees. The Temple of Venus had lawns, springs, flowers, brooks, mounds, dales, and bowers. The Idle Lake had dainty herbs, beautiful trees with spreading branches, and birds singing on every branch. In the Bower of Bliss there are all kinds of lovely flowers, bunches of luscious grapes, and a bed of roses. We have noticed how Spenser makes his trees and flowers conform to his mood. In a beautiful place like the Garden of Adonis a tree is strong, handsome, and bears fruit. In the home of Ate, mother of Strife, the tree is crooked, withered, dying. Spenser is inclined to pick flowers for their names rather than their qualities. He scatters about flowers with poetical names. These flowers do not seem real. They have not the freshness we expect to find. Professor Legouis comments, "The Garden of Adonis is like some dim airless place under glass....In the picture of the trees no curious life patters through the silent undergrowth of Spenser's enchanted wood." His natural objects only come to life when he makes them vivid by the use of images. Spenser is a great artist---but not a poet of nature.

Spenser is a genuine painter of beauty--the true artist. In Book 6, Canto 10, he paints Memory and the Graces exactly as a painter would construct them. He produces reality by insistence

on detail. A large amount of material gives him a rich diversity.

¹
Dr. Courthope states, "Profusion of material and multiplicity of motive gives the poem richness and splendor." His imagination diffuses a divine ether over everything and gives the most dissimilar objects the effect of harmony. It is interesting to remember that Spenser set out to write a great moral work. At no place does the artist bow to the moralist. Art comes first every time. H. S. V.

²
Jones points out that some of Spenser's descriptions are certainly not ticketed with a moral sense. A comparison of the strictly moral scenes with the scenes of voluptuousness places the latter decidedly to the fore. We have just touched on the Garden of Proserpine, a graphic, suggestive, sensuous, and very beautiful description. ³
Taine summarizes: "Spenser's characteristic is the vastness and the overflow of picturesque invention. Like Rubens he creates whole scenes, beyond the region of all traditions, to express distinct ideas."

6. The Strictly Allegorical Picture.

Naturally, in a classification of this sort, there will be some overlapping. Pictures of horror, for example, may have an allegorical significance. However, in general I have tried to classify the pictures as works of art regardless of their allegorical significance. In doing this I came across the description of the House of Alma. The comparison of this house with a human being appealed to me more than anything else in the picture. I have therefore placed this special picture in a class by itself.

The wall of this castle was built of clay. Two gates passed

- 1- "The Cambridge History of English Literature," Vol. 3, Chap. 11, 1910
- 2- "A Spenser Handbook," 1930
- 3- "A History of English Literature," Vol. 1, 1871

into the building. One (the mouth) excelled the other in workmanship. When it was locked, no one could pass through; and when it was opened, no man could shut it. Inside sat a porter (the tongue). He kept watch day and night. Round the porch on each side sat sixteen warders (teeth). They seemed of great strength and were ranged ready for fight. Alma took the knights into the parlour (the heart). Here sat some ladies (the feelings and tastes). Then the guests went up to a stately turret (the head), in which two beacons (the eyes) gave light and flamed continually. They were set in silver sockets, covered with lids that could easily open and shut. In the turret there were many rooms and places, but the three chief ones were occupied by three officials. They advised Alma how to govern well. These men were: Imagination, Judgment, and Memory.

In this picture we find the same beauty, the use of detail, and the imagery which we have noticed in some of our other works of art. However, here we recognize an intellectual vigor which we have encountered in very few places before. This picture has symbolic refinements of its own. The counsellors are cleverly and powerfully handled. ¹Spenser evinces a penetrating sense of sculpture to us. Alma has an appeal. Back over it all the idea of Temperance is clearly and distinctly presented. The reader feels that this picture is in some way a little different from the other pictures, that there is a sort of intellectual appeal--an appeal because of the architecture of the allegory.

PART III OF THE MAIN BODY OF THE THESIS

CERTAIN GENERAL ELEMENTS OF EDMUND SPENSER'S ART

In PART II of this paper I classified a number of the best pictures in "The Faerie Queene" and called attention to special elements in Spenser's art which were peculiar to each particular class. For example, we discovered a treatment of colours in the beautiful pictures which we did not find in the pictures of horror; and we found in the pageants certain dramatic elements which were not predominant in the tapestries. However, as we investigated the dragons and beautiful princesses and the scenes of desolation and the palaces of gold, certain elements which were present in all of the pictures were noted. Let us call these the general as against the specific pictorial elements in Spenser's art.

1. First of All, a Study of Spenser's Verse Is Necessary To Illustrate the Effect Produced by His Pictures.

Read a stanza of Spenser's verse, ignoring as much as possible the form in which it is written. Then read the same stanza over again, paying close attention and observing all the rules of the meter. There is a big difference in the result. Notice the following stanza:

"And therewithall he fiersly at him flew,
And with importune outrage him assayld;
Who, soone prepared to field, his sword forth drew,
And him with eguall valew countervayld:
Their mightie strokes their haberjeons dismayld,
And naked made each other manly spalles;
The mortall steele despiteously entayld
Deepe in their flesh, quite through the yron wallles,
That a large purple streame adowne their giambeaux falles."

That selection (Book 2, Canto 6, Stanza 29) illustrates

what Spenser accomplished in his experiments with meter. It shows him to be a skillful metrical musician as well as a great word-painter. Today the Spenserian stanza, copied by many later poets, is better known than the beautiful pictures of "The Faerie Queene." He started with the old ten-syllabled eight-lined stanza used by Chaucer. Then he experimented with the nine-lined stanza, using a final alexandrine. We have the iambic pentameter line. Eight lines have five stresses, and the last line has six. This ninth line is called iambic hexameter, or alexandrine. The rime scheme is ababbcbcc. Now, just what has all this to do with pictorial elements? The particular verse invented by the poet helped to create the very mood which he wanted for his pictures. We are lifted out of the everyday world. We are in the presence of music of unfailing harmony. The metre is deliberately lengthened and weighted. Let Professor Legouis express this thought for us. "The long unfolding visions are constantly accompanied by music which suspends the activity of the logical faculties and helps to give credence to the chimeras." Spenser's verse helps the reader to enjoy and appreciate his pictures and is certainly an important part of his art.

1- "Spenser," "A History of English Literature," Vol. 1, 1926

2. Spenser's Choice of Words Has a Precise Relationship to His Pictures.

1

Professor Courthope has declared, "It was his object to invent a kind of poetical dialect suitable to the unreal nature of his subject. Effects of strangeness and antiquity, mingled with modern elegance, are produced in the poem, partly by the revival of old words and the importation of foreign ones, partly by the musical disposition of words in the line, partly by combinations of rime, in a stanza of his own invention." "He was even archaic with a very precise artistic intention, seeking effects analogous to those of the painter," comments Legouis.² Courthope continues,¹ "The idea of simplicity mingled with archaism is raised by the avoidance of anything like a precise search for epithets in those classical combinations of adjective and substantive which he frequently employs." Some of the archaic forms which have been noticed are: "to achieven" for "to achieve," and "worldes" for "world's." Such forms undoubtedly "built up" Spenser's picturesque background, but they certainly have frightened away many modern readers. Notice the unusual use of words and the alliteration here:

"Behinde him was Reproch, Repentaunce, Shame;
 Reproch the first, Shame next, Repent behinde:
 Repentaunce feeble, sorrowfull, and lame;
 Reproch despitfull, carelesse, and unkinde;
 Shame most ill-favourd, bestiall, and blinde:
 Shame lowrd, Repentaunce sighd, Reproach did scould;
 Reproch sharpe stings, Repentaunce whips entwinde,
 Shame burning brand-yrons in her hand did hold:
 All three to each unlike, yet all made in one mould."

This is taken from Book 3, Canto 12, Stanza 24, and is a passage

1- "The Cambridge History of English Literature," Vol. 3, Chap. 11, 1910

2- "A History of English Literature," 1926

which Dr. Courthope has used in his lecture on metrical combinations.

3. Images in Spenser.

1

Oliver Elton once made a study of "The Colour and Imagery in Spenser." He starts the second part of his article with these words: "Without the similes, the world of "The Faerie Queene" would be vaguer and more lifeless. It is full of the sound of running waters, and its ovals of faint sunshine are tempered by the forest branches. But the flowers and creatures are poorly described, except in the similes; otherwise they rely on their book associations and their emblematic values." In our discussions in PART II we realized how right Mr. Elton is in his statement. We mentioned the lack of freshness of the flowers, the abstractness of the characters, and the want of motion in certain scenes. Similes brighten this poem. They make the various pictures alive, fresh, vivid in the places in which they are used. These images have been found in all the classes which we invented. They are so important that this section has been reserved for their treatment. Spenser puts into the similes the feelings and humanity that are denied to most of his phantom knights and abstract women.

These similes are drawn from many sources. Taking Mr. Elton's method of organization, let us examine the images which we found in the pictures which we classified in PART II.

Some images are taken from energy and sinister combat. With this in mind we can recall Sir Guyon's fight (Book 3, Canto 4). "Guyon routs the temptations as the wroth western wind strips the

withered leaves from the stock." In another incident "Scudamour keeps in his wrath like an over-blown cloud that cannot fall in rain, but still darkens the sky."

There are also some vehement or tender images drawn from the sea, from great ships, and from the home-coming of the sailor. The poem itself is "like a ship that still keeps for home while wandering amidst counter wind and tide" (Book 6, Canto 12). Also the dragon fighting the Red Cross Knight had "wings like bellying sails" (Bk 1, Canto 2).

Animals furnish most of the similes. The Red Cross Knight rises from the well of life like "a fabled eagle comes fresh out of the ocean wave" (Book 1, Canto 2).

A simile taken from flowers will be recalled. The crest on Prince Arthur's helmet is like a tree (Book 1, Canto 7).

Only a very few of these similes are taken from human life or mythology or social life. However, in one section Britomart, finding Artegall captain to an Amazon, and failing to recognize him in his servile womanish dress, is like Penelope, who knew not the "favour's likeness" of Ulysses when she saw him scarred and old (Book 5, Canto 7). We also find an image of maternal feeling: "For other none such passion can contrive in perfect form." This is from Book 6, Canto 12. There are very few illustrations of this kind in "The Faerie Queene."

¹ Oliver Elton states: "And images from social life are practically banished from the dream-world of 'The Faerie Queene.'"

² John Green has said, "The gorgeous colouring, the profuse and often complex imagery which Spenser's imagination lavishes, leave no sense of confusion in the reader's mind. Every figure, strange as it may be, is seen clearly and distinctly as it passes by."

1- "Modern Studies," 1907

2- "A Short History of the English People," 1874

in this regard is particularly true of the "Theoretical" or "Conceptual" part of the study, which is the most important part of the study. The study is divided into two main parts: the "Theoretical" part and the "Empirical" part. The "Theoretical" part is the most important part of the study, and it is the part that is most often cited in the literature. The "Empirical" part is the part that is most often cited in the literature, and it is the part that is most often cited in the literature. The study is divided into two main parts: the "Theoretical" part and the "Empirical" part. The "Theoretical" part is the most important part of the study, and it is the part that is most often cited in the literature. The "Empirical" part is the part that is most often cited in the literature, and it is the part that is most often cited in the literature.

SECTION III

A COMPREHENSIVE SUMMARY OF THE THESIS

The study is divided into two main parts: the "Theoretical" part and the "Empirical" part. The "Theoretical" part is the most important part of the study, and it is the part that is most often cited in the literature. The "Empirical" part is the part that is most often cited in the literature, and it is the part that is most often cited in the literature. The study is divided into two main parts: the "Theoretical" part and the "Empirical" part. The "Theoretical" part is the most important part of the study, and it is the part that is most often cited in the literature. The "Empirical" part is the part that is most often cited in the literature, and it is the part that is most often cited in the literature.

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In this paper my contribution has been to bring together, to analyze, and to classify almost all of the major pictures and many of the minor pictures in Spenser's "The Faerie Queene." To me Spenser was a great artist who almost exceeded the bounds of poetry. He loved the human body, and his descriptions of certain women were almost like statues in ivory. In his pageants he followed the masque. His pantomimes were morality plays. His tapestries were woven with gold and silver. I like to recall a statement by ¹Legouis (quoted earlier in this paper). "He is the greatest painter who NEVER held a brush."

What are the pictorial elements in Spenser's poem? What is his technique? How did he produce his effects? Specifically, we have noticed his abundant material, his use of details, his rich colours, the marvelous images, his imagination and invention, his creation of atmosphere, his careful manipulation of light. We have recalled the enchanted world to which he transports us through the medium of his verses. There are other details, but it is indeed hard to try to describe genius solely through the use of detail after detail.

It is not necessary to read every book in "The Faerie Queene" in order to get an estimate of Spenser. Turn page after page of that poem, and you will meet picture after picture. You have before you the world's picture-book. ²Church has pointed out, "The beauty is so rich, so real, and so uncommon that the severest readers have

1- "Spenser," "A History of English Literature," 1926

2- "Spenser," 1879

pardoned much that is discordant with it." A study of "The Pictorial Elements in Spenser's 'The Faerie Queen'" has brought me to the conclusion which has been so well expressed by ¹ Cibber, "The chief merit of this poem, no doubt, consists in that surprising vein of fabulous invention, which runs through it, and enriches it everywhere with imagery and descriptions, more than we meet in any other modern poem." Art is first with Spenser.

1- "Lives of the Poets," Vol. 1, 1753

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1. The most helpful sources in the Bibliography have been specially marked ($\frac{H}{H}$).
2. In addition to the books mentioned I have used my notes in a year's course on "The History of English Literature," (Professor F. E. Farley, Wesleyan University).

THE APPENDIX

A COLLECTION OF PICTURES TAKEN FROM "THE FAERIE QUEENE"

Book 1, Canto 1: "Error"

The Picture: The youthful knight saw a very ugly creature, half like a serpent and half like a woman. This creature had a long tail twisted in knots, with stings all over it. Near by were a thousand young ones, which sucked her poisonous dugs. They were of all shapes and extremely ugly. When the light shone into the cave, they crept into their mother's mouth. In battle the monster spit out of her a flood of horrible, black poison of a terrible odor. In this were frogs and toads without eyes. They were compared to the creatures left after the Nile has overflowed. Over the knight swarmed all sorts of snakes and hideous creatures. These were compared to gnats bothering the shepherd. After the monster was killed, her brood sucked up her blood until they burst.

Book 1, Canto 4: "The House Of Pride"

The Picture: Here was a stately palace, built of smooth bricks, cunningly laid together without mortar. The walls were high, but neither strong nor thick, and they were covered with dazzling gold-foil. There were many lofty towers and picturesque galleries, with bright windows and delightful bowers; and on the top there was a dial to tell the time. The building was mounted on a sandy hill that kept shifting and falling away.

Inside the hall was hung with costly tapestry and rich curtains. Rich and poor were waiting there to see the queen. In the chamber was a noble company of lords and ladies. High above all a cloth of state was spread. On a rich throne sat the queen, dressed in gorgeous robes. Her beauty was so great that it even dimmed the glittering throne. She was shining like Phoebus's child, who drove his father's flaming steeds. A dreadful dragon lay under her feet, and she held a mirror in her hand.

Suddenly Queen Lucifera called for her coach. She paced down the hall like Aurora coming out of the east. The coach was adorned with gold and gay garlands, but was drawn by an ugly and ill-matched team. On six animals rode her evil councillors. Idleness rode the slothful ass. Beside him came Gluttony on a pig. Then appeared Self-indulgence on a goat, Avarice on a camel, Envy on a wolf, and Wrath on a lion. After all, upon the wagon, rode Satan. Before this group a foggy mist covered the land, and underneath their feet lay the skulls and bones of men whose life had gone astray.

Book 1, Canto 5: "Hell"

The Picture: The Queen of the Night takes Joyless to the Kingdom of Darkness. The owl gave dreary shrieks. The wakeful dogs did not cease to bay. The wolves did howl. The entrance to Hell is dark, with smoke and sulphur hiding the place. No person comes out but dreadful furies and damned spirits. The bloody chariot is driven to Pluto's house. On every side stand ghosts, chattering their iron teeth and staring wide with stony eyes. Infernal fiends flock on every side. They pass the waves of Acheron, where many souls sit wailing woefully. Then they come to the fiery flood of Phlegeton, where the damned ghosts in torments fry. The House of Endless Pain is built there, in which ten thousand sorts of punishment torment the cursed creatures. Before the threshold lay Cerberus with his three deformed heads, curled with a thousand venomous adders. There was Ixion turned on a wheel. Thirsty Tantalus hung by the chin. There was a deep, dark cave in which sad Aesculapius was chained.

Book 1, Canto 7: "Prince Arthur"

The Picture: She chanced to meet a knight marching with his squire. His glittering armour shone far away like the glancing light of Phoebus's brightest ray. From top to toe no place appeared bare. Across his breast he wore a gorgeous belt, covered with precious stones which sparkled like twinkling stars. In the midst of these jewels there was one precious stone, shaped like a lady's head, which had shone like Vesperus among the lesser lights. The knight's sword hung in an ivory sheath carved with curious figures. The hilt was burnished gold and the handle of mother-of-pearl. This sword was buckled on with a gold clasp. The helmet of this man was also of gold. The crest was a dragon with greedy paws and spreading golden wings. Its head seemed to throw out fiery red sparkles. On the top of the helmet was a waving plume, sprinkled with gold and pearls. It shook like an almond tree. The shield no mortal eye could ever see. It was made of one perfect diamond, which had been hewn out of a rock.

Book 1, Canto 9: "The Cave of Despair"

The Picture: His dwelling was in a hollow cave, far underneath a craggy cliff, dark and dreary. It was like a greedy grave that still craves for carcasses. On top a ghastly owl shrieks out his note. All about wandering ghosts wail and howl. There are old stubs of trees on which no fruit or leaf was ever seen. Wretches had been hanged, whose bodies had been thrown about. In the cave is an old man musing sadly. He had greasy, unkempt locks, dull hollow eyes, thin shrunken cheeks. His garments were rags, torn, and pinned together with thorns. By his side lay a body bathed in luke-warm blood. Despair tried to get the knight to kill himself.

Book 1, Canto 11: "The Old Dragon"

The Picture: The dreadful beast drew near, half flying and half running.

He was so large that he cast a shadow over the entire valley. His body was monstrous and horrible and vast. He was swollen with poison and wrath and bloody gore. All over him were brazen scales like a coat of steel. This dragon had two immense wings, and at the point of his knotted tail were two stings sharper than the sharpest steel. Death came to everything which his claws could touch. His head was hideous. His devouring jaws gaped wide like the mouth of Hell. In either jaw were three rows of iron teeth, in which trickled the blood of devoured bodies. A cloud of smothering smoke and sulphur came forth from him. His eyes blazed like two bright shining shields. They were burning like two broad beacons. This dragon was thrown in three days.

Book 2, Canto 6: "The Idle Lake"

The Picture: Guyon came to a river upon which he saw a gondola.

Lady had already charmed Cymochles. Guyon entered the bark. The waters were thick and sluggish, unmoved by wind or tide. In the middle floated a lovely island, full of dainty herbs, flowers, beautiful trees with spreading branches, and birds singing on every branch. Everything tempted the weak-minded to be slothful and lazy. They forgot there was such a thing as work or duty, and cared for nothing but to sleep away the time in idle dreams.

Book 2, Canto 7:

"The Realm of Pluto"

The Picture: Guyon came into a gloomy glade covered with boughs and shrubs from heaven's light. He found an uncouth, savage, ugly man. His face was tanned with smoke. His eyes were dull. His head and beard were covered with soot. The man's hands were as black as if they had been burned at a smith's forge, and his nails were like claws. On every side lay great heaps of gold. Mammon led the knight through a thick covert and found a dark way which went deep down into the ground and which was compassed round with dread and horror. Then they came to a larger place which stretched into a wide plain. A broad highway ran across this, leading to the Lower Regions. By the wayside sat fiendish Vengeance and turbulent Strife, one brandishing an iron whip, the other a knife, and both gnashing their teeth and threatening the lives of those who went by. In a group sat cruel Revenge and rancorous Spite, disloyal Treason and heart-burning Hate. Jealousy sat alone, biting his lips. Fear ran to and fro. Sorrow lay in the darkness, and Shame hid his head. Over them fluttered Horror, beating his iron wings. After him flew owls and night-ravens. On a cliff a Harpy sang a song of bitter sorrow. Before a door sat Care. Guyon and Mammon entered. An ugly fiend leapt forth. The house was rude and strong, like a huge cave hewn out of rock. From cracks in the rough vault hung lumps of gold. Every rift was laden with rich metal. The roof, floor, and walls were gold, but covered with dust and hidden by darkness. Great iron chests were there. The ground was covered with the bones of dead men. In another room furnaces burn. They go past the gate of gold to a solemn temple. Here was a woman clad in robes of royalty. They go through the garden of unknown fruits. Here were the silver seat and golden apples.

Book 2, Canto 9: "The House of Temperance"

The Picture: She led them to the castle wall, which was so high that no foe could climb it. It was both beautiful and fit for defence. This wall was built of clay and must soon turn back to earth. There were two gates. One (the mouth) far excelled the other in workmanship. When it was locked, no one could pass through; and when it was opened, no man could shut it. Within the barbican sat a porter (the tongue) day and night keeping watch and ward. Round the porch on each side sat twelve warders (the teeth), all in bright array. They seemed of great strength and were ranged ready to fight. In the castle there was a beautiful parlour (the heart), hung with rich tapestry. Here sat a bevy of fair ladies (the feeling, tastes, etc.) amusing themselves. Then the guests were taken up to a stately turret (the head), in which two beacons (the eyes) gave light and flamed constantly. There were silver sockets, covered with lids that could easily open and shut. In the turret were many rooms and places, and in the three chief ones dwelt the sages who counselled fair Alma how to govern well: Imagination, Judgment, Memory.

Book 2, Canto 12: "The Bower of Bliss"

The Picture: Suddenly a thick fog came down upon them, hiding the daylight. Then a flock of hideous birds annoyed them. Here were the owl, the night-raven, the bat. Guyon and the Palmer rowed steadily on and at last saw land. Before long they heard a hideous bellowing. A pack of wild beasts rushed forward, but fled when the Palmer raised his staff. There was a lovely spot. A fence enclosed it, and there was a gate of precious ivory. The famous history of Jason and Medea was written here. In the porch sat a tall, handsome porter. He was decked with flowers, and by his side was a great bowl. Passing through the gate, they beheld a large and spacious plain, strewn on every side with delights. The ground was covered with green grass and made beautiful with all kinds of lovely flowers. The skies were always bright and the air soft and balmy. Guyon came to a beautiful harbour, fashioned out of interlacing boughs and branches. This was arched over with a clustering vine, richly laden with bunches of luscious grapes--some were deep purple like the hyacinth, some like rubies, some like emeralds, some like burnished gold. In the harbour sat a finely-dressed lady. In her left hand was a golden cup. With her right hand she gathered the fruit. She was Excess. The Knight passed on and saw a lovely paradise abounding in every sort of pleasure. In the midst of all stood a fountain made of the most precious metals on earth. One could see a silver flood running through every channel. It was wrought over with curious carving. Soon they heard a lovely melody. Before lay the wicked Acrasia, half-sleeping on a bed of roses, clad in a veil of silk and silver. Not far off was her last victim, a gallant youth, forgetting in sleep all noble deeds.

Book 3, Canto 1:

"The Castle Joyous"

The Picture: It would be impossible to tell all the wonderful richness and beauty of this building, which was adorned fit for the palace of a prince. Britomart passed through a lofty and spacious chamber, every pillar of which was pure gold, set with pearls and precious stones. She came to a room hung with the most costly tapestry. Here were portrayed the love of Venus and her Paramour, the fair Adonis turned to a flower. The place was filled with sweet music and the singing of the birds. Wasteful and lavish luxury could be seen all around. The Lady of the Castle was sitting on a sumptuous bed that glistened with gold. She seemed very generous and of rare beauty, but her wanton eyes rolled too lightly. She never hesitated to gratify her own desires at any cost.

Book 3, Canto 6: "The Garden of Adonis"

The Picture: She brought her to a wonderful paradise. It excelled all other pleasant places. Dame Nature has brought all her beautiful flowers to this place. There are two walls, one of iron and the other of bright gold. Old Genius was the porter, and he is attended by a thousand naked babies. Some he sends forth clothed with sinful mire to live in mortal state. Later they return again to the garden. The Gardener does not need to set or sow, for all things grow of their own accord. Infinite shapes of creatures are bred there. Some are for beasts, some for birds, some for fishes. In this garden is wicked Time, who with his scythe mows down the flowers and all their glory. All things decay in time. There is no rancor or fond jealousy. Each bird knows his own mate. There is continual spring, and harvest is continual. In the middle of that paradise stood a stately mound, on whose round top grew a gloomy grove of myrtle trees. In the shade was a pleasant arbour. All about grew every sort of flower to which sad lovers had been transformed in ages past. There Venus used to enjoy the company of Adonis.

Book 3, Canto 8: "The Witch's Snowy Lady"

The Picture: She undertook to make a lady like Florimell. The substance of which the body was made was pure snow in massy mold. This had been gathered in the Rhiphoean hills. This was tempered with fine mercury and virgin wax. It was tinted with vermillion. Instead of eyes the witch set two burning lamps in silver sockets. A spirit moved them and rolled them like a woman's eyes. Instead of yellow hair the figure was given hair of gold. A wicked spirit ruled this dead carcass. It was decked with gay garments which Florimell had left behind.

and it is not to be taken as a recommendation.

The following is a list of the names of the persons who have been

admitted to the office of the Secretary of the State of New York.

Admitted to the office of the Secretary of the State of New York.

Admitted to the office of the Secretary of the State of New York.

Admitted to the office of the Secretary of the State of New York.

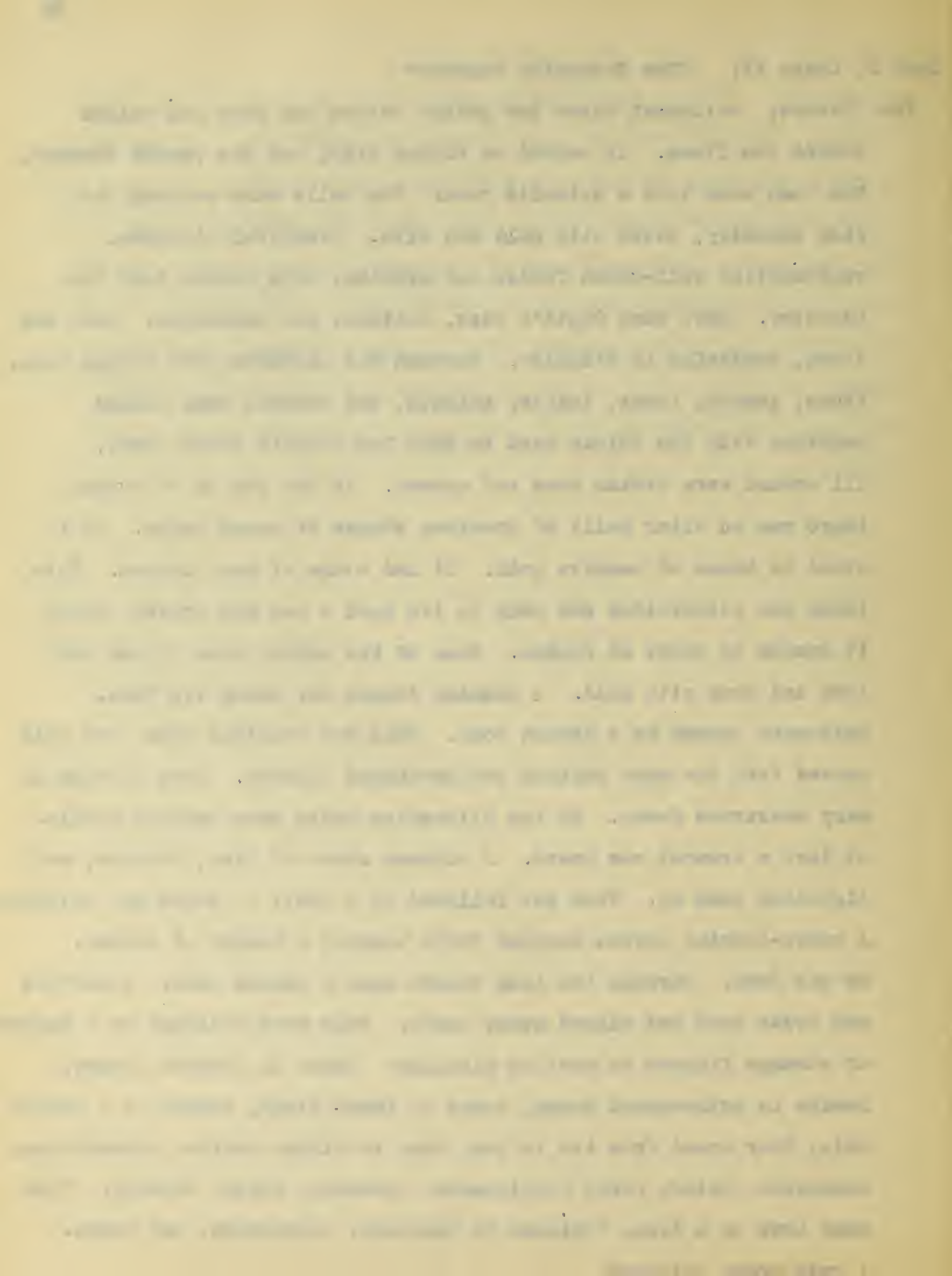
Admitted to the office of the Secretary of the State of New York.

Admitted to the office of the Secretary of the State of New York.

Admitted.

Book 3, Canto 11: "The Enchanted Chamber"

The Picture: Britomart threw her shield before her face and walked toward the flame. It parted on either side, and she passed through. She then came into a splendid room. The walls were covered with rich tapestry, woven with gold and silk. Beautiful pictures, representing well-known fables and stories, were worked into the tapestry. Here were Cupid's wars, battles, and massacres. Jove was shown, wandering in disguise. Neptune was pictured with rugged face. Kings, queens, lords, ladies, knights, and damsels were heaped together with the vulgar sort to show Dan Cupid's great power. All around were broken bows and arrows. At the end of this room there was an altar built of precious stones of great value. On it stood an image of massive gold. It had wings of many colors. This image was blindfolded and held in its hand a bow and arrows, which it seemed to shoot at random. Some of the arrows were tipped with lead and some with gold. A wounded dragon lay under its feet. Britomart passed to a second room. This was overlaid with pure gold carved into the most curious and grotesque figures. Love appears in many monstrous forms. On the glistening walls were warlike spoils. At dark a trumpet was heard. A hideous storm of wind, thunder, and lightning came up. This was followed by a smell of smoke and sulphur. A grave-looking person stepped forth bearing a branch of laurel. He was Ease. Through the iron wicket came a joyous band. Minstrels and poets sang and played sweet music. They were followed by a number of strange figures in curious disguise: Fancy in painted plumes, Desire in extravagant dress, Doubt in faded cloak, Danger in a bear's skin, Fear armed from tip to toe, Hope in silken samite, Dissembling, Suspicion, Grief, Fury, Displeasure, Pleasure, Spite, Cruelty. Then came Love on a lion, followed by Reproach, Repentance, and Shame. A rude crowd followed.



Book 4, Canto 1:

"Ate, Mother of Strife"

The Picture: Ate was the cause of all dissension both among private men and in public affairs of state. She came from the dwellings of the damned, where she in darkness cursed day and night. Hard by the gates of Hell is her home. There all plagues and harms abound. Her abode was a gloomy dell, far underground, surrounded with thorns and briars, so that no one could easily get out. It is harder to end discord than begin it. The broken walls were hung with ragged memorials of past times, which showed the sad effects of strife. There were rent robes, broken sceptres, sacred things ruined, shivered spears, and broken shields. There was the sign of old Babylon, Thebes, Rome, Salem, Illion. The golden apple hung on high, for which the three goddesses did strive. Here were relics of a drunken fray, a bloody feast, a dreadful discord. Without, the barren ground was full of poisonous weeds, which Strife herself had sown. They had grown great from small seeds--the seeds of evil words and wrangling deeds. These seeds served Ate for bread. She was as ugly as she was wicked. Her face was foul and filthy to see. Her eyes squinted. She had a terrible mouth. Her tongue was divided into two parts. She deformed and distorted everything she heard. Her hands were unequal; one reached, and the other pushed away. She could not walk straight, but stumbled backwards and forwards.

The Picture: Sir Scudamour and Glauce saw a small cottage on a steep hillside, where the mouldering earth had hollowed out the bank. A small brook of muddy water, as bad-smelling as a puddle, passed close to it, bordered by a few crooked willows. They heard the sound of many iron hammers, ceaselessly beating in turn, so that it seemed as though some blacksmith dwelt in that desert place. Entering, they found a man bent busily at work. He was a wretched, worn creature, with hollow eyes and wasted cheeks. His face was black and grisly-looking, smeared with smoke that nearly blinded his eyes. He had a ragged beard and shaggy hair, which he never cut nor kept in order. His garment was rough and all torn to rags. His hands were blistered and burnt from the cinders, all unwashed, with long nails fit to rend the food on which he lived. This man was Care, a blacksmith who never ceased working, day or night, but made iron wedges of small use. Care kept six servants hard at work. They stood around the anvil with huge hammers and never rested from battering stroke on stroke. All six were strong men, but each one was stronger than the one before. The gusty bellows blew fiercely like the north wind. Sadness moved them, and the bellows were Sighs. The warrior lay down to rest, but he could not obtain the desired ease because every place seemed painful. The sound of the hammers jarred his nerves, and the noise of the bellows disturbed his quiet rest. All night the dogs barked, the cock crowed, and the owl shrieked. If drowsiness chanced to fall, one of the villains rapped him on the head. The master nipped him in the side with red-hot tongs. In the morning he rose feeling like a heavy lump of lead.

Book 4, Canto 6: "Britomart"

The Picture: The wicked stroke fell on her helmet and bore away the visor. With that, her angel face, unseen before, appeared in sight. It shone as radiant as the dawn. Her face was moistened with silver drops and was somewhat red because of the toil and heat of the fight. Round about it her yellow hair, loosed from its usual bands, appeared like a golden border, cunningly framed in a goldsmith's forge. Yet goldsmith's cunning never knew how to fashion such subtle wire, so clear and shining. It glistened like the golden sand which the bright water of Pactolus throws on the shore around him.

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Book 4, Canto 7: "The Savage"

The Picture: Amoret heard someone rushing behind her back. It was a wild and savage man. Yet it was only a man in shape. It was much taller and covered with hair. His great mouth was wide open, and he had teeth like an animal, for he lived by killing man and beast. His lower lip was not like a man's or a beast's. It hung down low. Over it grew a large nose covered with blood. He had two long ears, which hung to his waist when he stood up. Around his waist was a wreath of green ivy, and he wore no other garment. In his hand he carried a tall oak.

Book 4, Canto 8: "Slander"

The Picture: Entering the cottage, they found one old woman sitting on the ground, dressed in rags. Her filthy locks were scattered all about her. She gnawed her nails with cruelty and rage. She was foul and hideous to see, and she was hateful by nature, for she was stuffed with rancour and spite, which often broke forth in streams of poison, bitterness, and falsehood against all who held to truth or virtue. Her words were sharp and bitter to pierce the heart and grieve the soul.

Book 4, Canto 8: "The Giant with Flaming Eyes"

The Picture: A squire bore before him on his steed a little dwarf shrieking loudly for help. They were pursued by a mighty man riding on a dromedary, huge of stature, and horrible to behold. From his eyes came two fiery beams, sharper than a needle's point, which had the power of working deadly poison to all who looked on him without heed, and of secretly slaying his enemies.

Book 4, Canto 10:

"The Temple of Venus"

The Picture: There was the temple, fair and old. It was built on a strong island and was walled by nature against all invaders. There was one bridge built with curious Corbes and pendants. It was arched with porches built on stately pillars. For defence there was a strong castle. Here were twenty knights of great experience in war. Before the castle was an open plain. In the middle was a pillar holding the shield of love. I defeated the knights and came to the bridge's gate. The porter was Doubt. On the other side was Delay. I passed in the gate and saw many precious stones in various shapes. I then passed to a second gate, the gate of good desert, where stood a Giant, Danger. He was deformed and ugly. The island seemed a beautiful place. All flowers were there. It seemed a second paradise. There were lawns, springs, brooks, mounds, dales, and bowers. There were pleasant walks and arbours everywhere. A thousand pairs of lovers walked around. At the door of the temple sat a lady. She wore a crown, and her gown was embroidered with gold. On either side were two young men, Love and Hate. Inside the temple sweet incense came from the altars. Here were crowns, chains, garlands, and a thousand precious gifts. The ground was covered with flowers. A hundred altars were flaming with sacrifices. All the priests were beautiful ladies dressed in white. In the middle sat the goddess on a costly altar. She was covered with a slender veil. All about her neck and shoulders flew a flock of loves and sports and joys. All about the altar were scattered great sorts of complaining lovers. A bevy of fair ladies did lie at the Idol's feet.

Book 5, Canto 5:

"The Queen of the Amazons"

The Picture: Radigund wore a loose robe of purple silk, woven with silver, quilted upon white satin, and plentifully trimmed with ribbons. It was tucked up to her knee not to hinder her movements, but when she liked, it could be lowered to her heel. On her legs were painted buskins, laced with bands of gold. Her scimitar was lashed at her thigh in an embroidered belt. On her shoulder hung her shield, decked with glittering stones, so that it shone like the full moon. She came forth, stately and magnificent, guarded with many damsels. They were playing shalms and trumpets. There was a rich pavilion ready, fixed to receive her.

Book 5, Canto 7: "The Temple of Isis"

The Picture: Britomart was led into the temple. It was held up by stately pillars of shining gold. The Idol was framed of fine silver, and it was clothed with fine garments, bordered in silver. On her head she wore a crown of gold. One foot was set upon a crocodile, the other upon the ground. In her hand she held a slender white wand. The priests did not use beds, but slept on mother earth. Britomart had a wonderful vision.

Book 5, Canto 9: "Deceit"

The Picture: Deceit was a dreadful creature with hollow, deeply-set eyes, and long shaggy locks straggling down his shoulders. He wore strange garments, all in rags and tatters. In his hand he held a huge long staff, the top of which was armed with many iron hooks. At his back he bore a great wide net, with which he seldom fished in the water, but which he used to fish for silly folk on the dry shore. He changed himself into many animals: goat, fox, bird, bush, stone, hedgehog.

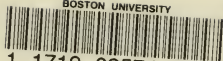
The Picture: They beheld a stately palace, mounted high with terraces and towers, and all the tops were glistening with gold, which seemed to outshine the sky. The magnificent porch stood open, day and night, but was guarded by the giant Ame. Inside a large hall was filled with people making a great din. Order came forward and guided them through the crowd. Then they came into the presence of the Queen. She sat high up, in a throne of bright and shining gold, adorned with priceless gems. All over her was spread a canopy of state, glittering and gleaming like a cloud of gold and sliver, upheld by the rainbow-colored wings of little cherubs. She held a sceptre in her royal hand. At her feet lay her sword, rusted from long rest. About her sat a bevy of fair maidens, clad in white. Underneath her feet lay a great huge lion, bound with strong iron chain and collar.

Book 5, Canto 12: "The Tyrant Grantorto"

The Picture: He was armed with a coat of iron plate and wore on his head a steel cap, rusty brown in colour, but sure and strong. He bore in his hand a great pole-axe, the blade of which was iron-studded, but not long. He was huge and hideous in stature, like a giant in height, surpassing most men in strength. His face was ugly and his expression stern enough to frighten one with the very sight of it. When he grinned, it could scarcely be discerned whether he were a man or a monster.



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